

A SOLDIER'S TALE

choreography, scenography & costumes

LIONEL HOCHÉ

music IGOR STRAVINSKY

book CHARLES-FERDINAND RAMUZ

narrator **LIONEL HOCHÉ**

the soldier **VINCENT DELÉTANG**

the devil **EMILIO URBINA**

the princess **ANNE-CLAIRE GONNARD**

video **SIMON FRÉZEL**

video management **AUGUSTE DIAZ**

light & technical management **NICOLAS PROSPER**

music (original recording)

ORCHESTRE-ATELIER OSTINATO

conductor

OLIVIER DESJOURS

violin **GABRIELE SLIZYTE**

bass **ALICE BARBIER**

trombone **YVAN FERRÉ**

bassoon **VALENTIN NEUMANN**

clarinet **HÉLÈNE RICHARD**

trumpet **ANTOINE LORY**

percussion **QUENTIN BROYART**



© Agathe Puzenat / PhotoCom

DANCE CREATION

11 & 12 janvier 2019

VANVES THEATRE

for children from 6 years and above

55 minutes

Production: Mémé BaNjO Company

With support from the Île-de-France Region, the Île-de-France Regional Department of Cultural Affairs – the Ministry of Culture and Communication, the Department of Seine-Saint-Denis, Villetaneuse City Hall, Adami and Spedidam.

With support for the residency from Enghien-les-Bains Arts Centre (95), Pierrefitte-sur-Seine Maison du Peuple (93), Briqueterie in Vitry-sur-Seine (94), Brétigny Theatre scène conventionnée (91), Lieu de Fabrique in Villiers-le-Bel (95) and Vanves Theatre (92).



compagnie
MÉMÉ BANJO

Company Mémé BaNjO

www.memebanjo.com

artistic

Lionel Hoche

lionel@memebanjo.com

06 75 01 95 90

production

Claire Puzenat

admin@memebanjo.com

06 84 73 82 90

booking

MITIKI Audrey Jardin

audrey@mitiki.com

06 45 02 18 10

Isabelle Patain

compagnie@memebanjo.com

06 83 61 09 56

INDEX

> A ONE-HUNDRED-YEAR-OLD
MULTIDISCIPLINARY MIMODRAMA
02

> A CONTEMPORARY FAUSTIAN TALE
03

> A SPACE FULL OF DARING AND FANTASY
04

> ARTISTIC TEAM
05

> MÉMÉ BANJO
06

> A ONE-HUNDRED-YEAR-OLD MULTIDISCIPLINARY MIMODRAMA

Captivated by Stravinsky's masterpiece in which he adds military marches, tango, waltz and ragtime to his erudite "artillery", I was inspired to create a timeless and spirited tale.

Music, theatre and dance join together in a parallel reality, an existential commotion recreating the soldier's astounding journey.

A narrator, two dancers and a circus performer occupy a stage criss-crossed by dizzying video landscapes, building a poetic universe that I intend to be both fantastical and hypnotic.

Each character has their own choreographic identity, a corporeal nature that outlines and defines them, within a humanity that is both touching and intriguing.

The devil's body language is somewhat jazzy whilst the princess' other-worldliness is revealed through the circus techniques of aerial silks and contortionism.

The actors portray their characters using their bodies and voices, sharing with the narrator the text of Ramuz's booklet.

A fluctuating synergy of the bodies' relationship to the text must be found.

LIONEL HOCHÉ

On his way back home, a soldier meets the Devil who offers him a deal: his fiddle for a book that tells the future. The soldier accepts. He becomes extremely rich before losing everything in order to recover his fiddle and win the heart of the princess. And that's not all...

Dance, music, theatre, circus, the arts and video are invited to celebrate the centenary of this opera without a singer, the source of the musical. A dreamlike work of fantasy.



© Agathe Faupey / PhotoScène



> A CONTEMPORARY FAUSTIAN TALE

This adventure with three protagonists invokes a closed-door scenario, even if the plot unfurls in different places. Like a strange dream in which everything keeps changing, being rebuilt out of situations and actions as if they were making their own places. It is not the characters that move, but rather the worlds, worlds that come to them and come into being around them. A sensation of imprisonment, of a reality that is painted, feigned, unstable and organic, with at its heart an intense story, a Faustian tale, a fable that nevertheless resonates intensely with reality.



The humorous, even comical side of this adventure remains and finds its place within a fantastical context, so that turmoil is not the only driving force or dominating sensation. On the contrary, the fanciful and the fantastical unite to sustain the singularity of this changing world.

The Soldier's Tale reveals a daring and quirky world, making light of codes and delighting in customs. The project's eclectic nature and dynamics define a system that is both simple and eventful, a place where anything can happen, a space of influences and encounters, and also a worldly maelstrom.



> A SPACE OF DARING AND FANTASY

The videos create a fantastical world, a misshapen reality which at first does not inspire confidence and seems to be constantly evading the present. This reality regularly deteriorates and is spoiled, splits and fades, melting into another image or breaking up to allow a new layer of reality to appear. Perpetual shifting. This unstable aspect accords with the deceitfulness of the devil, who in reality is the one pulling the strings.

The videographic spaces evoke places of action as much as non-places or interior landscapes, and permit a whiff of deceit to linger, a sort of vagueness in which scale, composition and combination resist logic.



© Agathe Fougere / Plastikarte

A play area encircled by giant dotted lines (in reference to the boards, and also to the page or the screen) in which the soldier, devil and princess perform, and on the edge of which stands the narrator. The theatre within the theatre... *mise en abyme*.

The narrator is also the prop master and intrudes as often as needed into the "consecrated" area of the stage in order to enter the world of the fable in which he nonetheless remains as if a ghost, or infiltration.

These two spaces, corresponding to two dimensions of play, are therefore not impenetrable but co-existent.

Accessories and games bring a more concrete dimension to the stage.

At the same time, the video steadily builds a world on a grand scale, confronted by a world on a human or even miniature scale, a toy world, placed in the hands of the dancers / actors, recalling Bunraku, in which puppets occupy centre stage, while the text and the music remain at the fringes.

Das Umheimlich, the notion very present in German literature from the Romantic period, can be translated as uncanny familiarity or familiar strangeness, but the concept is above all used by Freud in his essay *The Uncanny*, published in the same year as the creation of *The Soldier's Tale*. From the Brothers Grimm to David Lynch, from *The Tales of Hoffmann* to Bergman, this small gap between reality and fantasy, vision and sensation, invites us to wander through the history of literature and cinema.



> ARTISTIC TEAM



VINCENT DELÉTANG

Vincent Delétang studied at the Conservatoire National de Région (CNR) in Paris before joining the National Centre for Contemporary Dance (CNDC) in Angers from 2005 to 2007, where he continued his work on release techniques. A performer with the Paco Décina Company since 2008, his work there focuses on the connection to, circulation and fluidity of movement. Since 2010 he multiplied his collaborations with Carolyn Carlson, working as assistant choreographer and performing in the project *Danse Windows*, before joining Camille Ollagnier. Since 2013 he has worked with Christian and François Ben Aim and more recently with Fabrice Lambert. Vincent joined the Company Mémé BaNjO in a role reprisal in *Flashville* before collaborating with the company in the pieces *M.O.B* and *A Soldier's Tale*. Vincent has a state diploma and Master in Culture and Communication, and leads several educational projects working with amateurs and aimed at diverse target groups (schools, hospitals, associations). In 2012 he was awarded the prize for innovation from the Department of Education at UNESCO in Paris for his artistic projects in schools.

LIONEL HOCHE

Lionel Hoche was trained at the Paris Opera before joining the Nederlands Dans Theater, where he worked under Jirí Kylián and took part in pieces by many guest choreographers. In 1988 he presented his first choreography *U should have left the light on*. He left the Nederlands Dans Theater in 1989 to join Daniel Larrieu's company, and in 1992 founded the company Mémé BaNjO. Since then, he has continued to work as a choreographer, both for his own and other companies. He has created over ninety pieces for thirty or more companies, including the Paris National Opera Ballet, the Nederlands Dans Theater, the Lyon Opera Ballet, the Batsheva Dance Company, the Ballet National of Nancy and Lorraine... Since 1998 Lionel Hoche has also worked in three-dimensional art, creating the stage designs for his own choreographies since 1992. Following a residency at the Opera Theatre of Saint-Etienne from 1998 to 2002, the company continued its vocation, creating works and raising awareness of contemporary dance during its residency at the Maison de la Musique in Nanterre between 2005 and 2008, at the Massy Opera from 2010 to 2012 and at the Enghien-les-Bains Arts Centre from 2013 to 2015. A three-year community residency began in 2015 in the towns of Pierrefitte-sur-Seine and Villetaneuse.



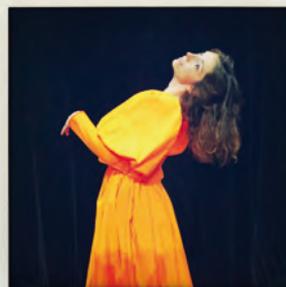
EMILIO URBINA

Emilio Urbina began his career as a dancer at the beginning of the 90's in Madrid, working with Carmen Werner / Provisional Danza. He continued training in contemporary dance in France at the Angers CNDC from 1992 to 1994, joining the company *L'Esquisse / Bouvier-Obadia*. Since then, he has participated in the creation of several pieces with Joëlle Bouvier, as performer and assistant. He has also worked with Bernardo Montet (CCNRB), Aurelien Richard (Liminal), Sylvain Groud, Kubilai Khan *Investigation* and *Blok and Steel*. He is currently involved in various projects with Fabrice Ramalingom (R.A.M.a.), Lionel Hoche, Panagiota Kallimani, Joëlle Bouvier, Éric Oberdorff (Cie Humaine)... A dancer with the company Catherine Diverrès since 2005, he participates in all her creations and regularly assists her in professional training sessions, master classes and workshops. He has taught at several institutions internationally.



ANNE-CLAIRE GONNARD

Anne-Claire Gonnard trained in stage direction at the University of Paris Ouest-Nanterre, is founder of the company Alto, for which she has directed several pieces for street theatre and is a performer. A trapeze artist and contortionist, she also performs as a dancer, singer and actress in urban art and opera alike. At the Bastille Opera she played the role of Delphine in *Chat Perché*, *Opéra Rural*, winner of the SACD Prize in 2012 (directed by Caroline Gauthier, choreography by Dominique Boivin). She played the role of Diane in *Didon & Enée* by Purcell at the Rouen and Versailles Opera, and on tour from 2013 to 2016 (directed by Cécile Roussat and Julien Lubeck). She also teaches aerial at the National School of Circus Arts in Rosny-sous-Bois. In 2016 she took part in the laboratory *Les verticales* with the support of the Culture O Centre at Point Haut in Tours, with Kitsou Dubois and François Derobert in which her research was enriched by the conception and experimentation of multiple aerial possibilities. In 2017, she passed the diploma in circus dramaturgy at the CNAC and ESAC.



SIMON FRÉZEL

Following studies in multimedia engineering at the IMAC in Marne-la-Vallée, Simon settled in Canada in 2008 where, fascinated by the possibilities of audiovisual technologies, he became a music video director, creator of live images for concerts and video set designs for the stage. Back in France in 2011, he created an immersive and interactive light and sound installation, *Magic Forest*, built in collaboration with local residents during festivals held in Lyon, Montreal, in Burkina Faso and in Korea (2011-2013). He has made documentary videos about several cultural and artistic projects (*Ouagadougou 2013*, *Ecuador 2014-2015*, *Peru, Bolivia...*). He is also stage manager and video artist for dance since 2009, working with Blanca Li and Daruma, for musical theatre with Operact, and for interactive immersive installations and architectural mapping events (*Nuit Blanche*).



> Mémé BaNjO

Aged 52, Lionel Hoche is undoubtedly one of France's most promising and talented young choreographers. Since 1989, he has gleaned a wealth of experience both with his company and further afield, as guest choreographer for many of Europe's major international companies. This activity is not only due to his insatiable appetite for his work and passion for dance but also to his rich and atypical professional career. His debuts in classical dance at the Paris Opera Ballet School, his six years as an interpreter with Jiri Kylian's company in the Netherlands followed by Daniel Larrieu's French-based contemporary dance group... versatility combined with his acclaimed savoir-faire have made Lionel Hoche an extremely attractive trump card to play. All these factors have led him to collaborate on over fifty projects for some thirty companies (including Mémé BaNjO) in Europe and the Far East, and he is today one of France's most sought-after choreographers. A few like to classify Hoche's dance, attributing a neo-classical label to his work, and his experience as a choreographer for many 'neo-classical' companies is probably to blame. However most (including Hoche himself!) are unanimous in their analysis: Lionel Hoche has used his wealth of experience, without denying his past, to create a choreographic vocabulary that is unique, personal and in constant evolution, therefore contemporary. His dance is often qualified as sensual, intimate, tender, and plays on a kinetic and a deconstructed or even dis-'jointed' vision of a sometimes too-vigorous perception of the body. His work demands an extremely high-level of technique from his interpreters, yet is always attentive and respectful of a human body all too often forced into shape. A rigorous artist with an eye for form and volume (he sometimes designs the sets for his pieces), Lionel Hoche pays particular attention to the aesthetic environment of his pieces, his choices of performers, light and costume designers alike often referred to as astute and even outstanding. In 1992, The company Mémé BaNjO was founded (in reference to his grandmother, a Parisian lady of character and influence in the Hoche family, and particularly so for Lionel).

The company Mémé BaNjO has held one long-term residency after another since 1998, in a variety of regions, in all of which they have promoted a strong and dynamic presence of contemporary dance.

- > 1998-2002 Saint-Etienne Opera Theatre
- > 2004-2008 Maison de la Musique in Nanterre
- > 2010-2013 Massy Opera
- > 2013-2016 Enghien-les-Bains Arts Centre
- > 2015-18 Towns of Pierrefitte-sur-Seine and Villetaneuse

CREATIONS Mémé BaNjO

- 2019 > L'Histoire du soldat
- 2018 > samedicarrément
- 2017 > MOB
- 2015 > M.M.O
- 2014 > lundijeudi, F.O.G
- 2013 > Flashville
- 2012 > Nar6, Corrélation
- 2011 > Soyeuse, Des Écumes Civiles
- 2010 > Entrelacs
- 2008 > PAN!
- 2007 > FriXion
- 2006 > Vortex
- 2005 > Plexus/Praxis
- 2004 > L'Île (l'ivre d'images)
- 2002 > Le Sacre du Printemps, Verska
- 2001 > Kadavresky, Ascension
- 2000 > Versants, Enrousellements
- 1999 > Sinuosus
- 1997 > Mirabilis, Volubilis
- 1993 > Prière de tenir la main courante

http://www.memebanjo.com/en/repertoire/33/a_soldier_s_tale

